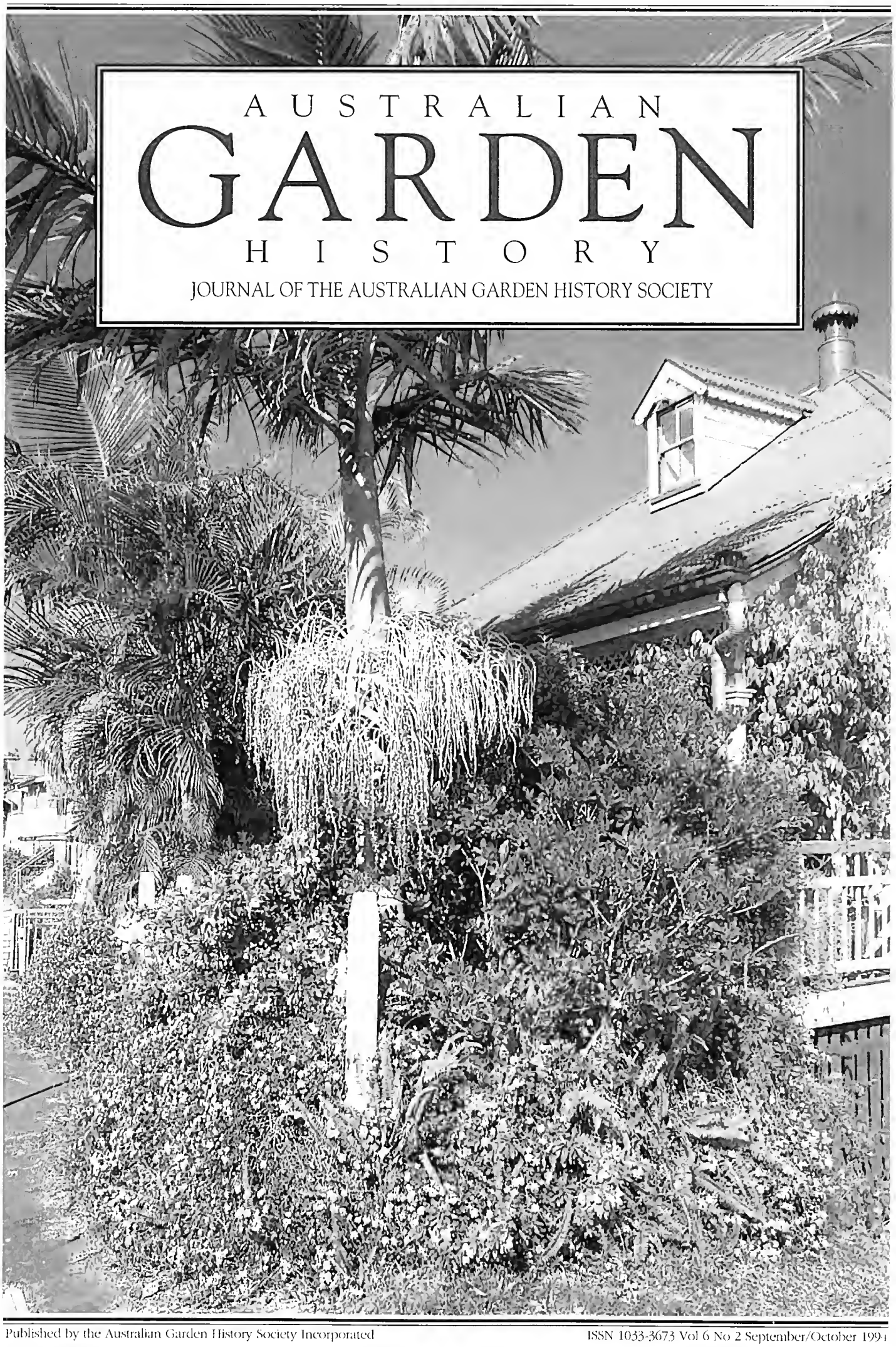
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EDITORIAL

A Changing Landscape: The Garden in the Landscape

The conflict of urbanisation and regional development in an historically significant natural/cultural environment will be the theme of the AGHS Fifteenth Annual National Conference programme. The programme combines an opportunity for discussion of the key theme with an interesting range of field trips which have been designed to provide for the diverse interests of Society members and to encourage participation by non-members.

The Royal Exhibition Buildings Conference Centre, Melbourne, will accommodate speakers and participants for the formal lecture component of the Conference. As well as a comprehensive lecture programme, Mount Macedon will be the venue for the garden visits because the combination of natural environment and celebrated historic gardens provides the ideal setting to examine the current nation-wide problem of expanding urbanisation in a rural landscape which has yet to recover from a major natural disaster, in this area the Ash Wednesday fires. The collective aspect of the landscape at Mount Macedon was recognised by the National Trust of Australia (Victoria) who considered the gardens to:

> represent one of the most important collections of nineteenth-century gardens in Australia. Their importance is not so much in the individual design of each garden but rather as a total collection.

When the Ash Wednesday fires of 1983 devastated the gardens and landscape of the Macedon Ranges, they precipitated a number of factors which have rapidly altered the natural and cultural landscape of the Macedon Ranges. The speakers have been selected to present various perspectives and solutions; they range from people who live and work in the Ranges, to professionals and academics who will examine the history, planning, geography, cultural and natural values of the traditional gardens and the nurseries, regional parks and forests of the Macedon Ranges. Of particular interest will be the visiting Professor Michael Hough, of Toronto, whose specific expertise is maintaining the special character of an area which has conflicting natural and cultural values.

Francine Gilfedder
Victorian Branch

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Francine Gilfedder is a landscape architect/horticulturist who completed a thesis on aviaries in the public and private gardens of Victoria in 1987.

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The Australian Garden History Society was formed in 1980 to bring together those with an interest in the various aspects of garden history—horticulture, landscape design, architecture and related subjects. Its prime concern is to promote interest and research into historic gardens as a major component of the National Estate. It aims to look at garden making in a wide historic, literary, artistic and scientific context.

The editorial content of articles, or the products and services advertised in this journal, do not necessarily imply their endorsement by the Australian Garden History Society.

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LIVEABLE BRISBANE?

Liveable Brisbane – a plan for Australia's most livable city is a the title of a recent publication, released by the Brisbane City Council in October 1993. The first page is headed 'The Essential Brisbane – our city's character'. To quote the third paragraph in part, 'There's a look about Brisbane, especially about the houses. Brisbane is "Tin and Timber". Brisbane's red roofs are set among hillsides of trees with lush fast-growing gardens'.

Let's take a closer look at the words 'set among hillsides of trees with lush fast-growing gardens'. Over the past few months in my position as Chairman of the Queensland Branch of the Australian Garden History Society, I have been receiving increasing numbers of phone calls both from our own members, and members of the public referred to me. These people are concerned that the current policies of the Brisbane City Council which claim to protect Brisbane's essential residential character are addressed specifically to the built environment of our inner-city suburbs. Not a mention is made of the importance of retaining these 'hillsides of trees' as a major contributing factor to this character.

The current encouraged practice of removing older houses from their original siting, either sideways on their block or completely out of the area, is inexorably destroying our older gardens

The current encouraged practice of removing older houses from their original siting, either sideways on their block or completely out of the area, is inexorably destroying our older gardens. A study of a full copy of the Labour Party's document, 'Protecting Our Residential Character' reveals that no change to this situation is envisaged for the future. The document contains a great deal of discussion on housing style with points listed for quality control on small lots. All points refer to the built fabric. Occasionally 'streetscapes' are referred to in general terms but the important contribution which private plantings make to these streetscapes from positions in both the front and rear gardens of our homes is not acknowledged.

Let us examine a 'worst case' scenario involved with moving a typical timber cottage from a 16 perch block.

The removal truck moves in and the front garden is flattened. Lost – at least one Frangipanni, perhaps a Hibiscus, a Lagerstroemia, or an Acalypha hedge. The truck, replete with house, moves out and the back yard is attacked. Move one – knock out the Mango and the assorted Citrus. These were usually planted relatively close to the old back door. The replacement dwelling is rarely of cottage scale and hence can be expected to sprawl over a far larger site area than the original dwelling. Move two – assess the species of the remaining dominant vegetation. Remember the replacement dwelling will probably be of brick construction and hence quite intimidated by voracious tree roots which would have happily hugged the old stumps.

Ah! a Fig Tree, or a Camphor Laurel! species definitely not noted for their retiring root systems. Prudence (or is it panic?) suggests these trees should also be removed in the interest of the structural longevity of the replacement dwelling.

One or two instances of this in a street may not seem to matter in the total scheme of things but the accumulative effects of these actions are beginning to be discernible. The familiar streetscape relies not only on public plantings but private plantings in both front and rear gardens. It is the hilly topography of Brisbane which ensures that our back yards contribute to the streetscape. Our steeply pitched red tin roofs have traditionally been seen silhouetted against a backdrop of dramatic contrast in colour and form, the dense, rounded, deep green canopies of the trees in our back yards. The visual integrity of this backdrop is currently being destroyed. Future generations may only experience our unique architecture silhouetted against a flat sky plane.

At ground level this loss of vegetative continuity has other implications. Interruptions to back yard habitat systems will eventually take their toll on our rich diversity of urban wildlife.

There are many positive aspects to be gained for our city from a programme of some form of urban densification. We have the option of embracing this change as a totally new direction to be addressed strictly in terms of the future. How important is our past lifestyle to us as a city? Currently the methods by which we are attempting to move forward while purporting to cling to the past are creating situations which lack true conviction in either direction. Let us consider all aspects of 'The Essential Brisbane' when we are planning for our future, our own total habitat, not just artifacts of decoration attached to a building envelope to ensure 'New houses are compatible in style and appearance with near-by existing housing'.

Jan Seto

Since this article was written the author has been made aware of the Brisbane City Council publication 'Streetscape Guidelines for New Housing in Established Areas', released in February 1994. This is an excellent document however it fails to address the issue which the Australian Garden History Society has raised and about which we, especially landscape architects, are particularly concerned. This issue is the loss of established gardens to both the front and rear of older dwellings by the processes involved with the making available infill building sites for the construction of new houses in established areas.

Cover: A Brisbane suburban property typifying the category of garden under threat from new development.

The Fascination of Fountains

The Fitzroy Gardens,
embosomed in well-planned and umbrageous walks, whose borders
are flanked on either side by rows of European trees, and with the inevitable ferntree gully separating
the gardens into two divisions...Some well executed fountains and grottoes have recently been scattered
about the principal walks and entrances, imparting a delightful coolness
and freshness to the air during summer.

(De Gruchy & Leigh's Stranger's Guide to Melbourne, 1886)

A city
achieves a noteworthy character through the efforts of generations of its citizens
determined to add beauty and permanence to its appearance and lifestyle...From a bustling city to
quiet countryside, fountains have brought life, beauty and enjoyment, with a blending of sight,
sound and movement into a unique art form.

(Fountains Trust of Victoria, promotional brochure, c.1980)

Melbourne's fountains

From the mid-nineteenth century to the present day, fountains have provided an opportunity to break up space, to provide decorative focal points and to complement existing structures. The historic fountains owned and maintained by the City of Melbourne reflect a range of sentiments relating to civic pride, changes in taste and in many instances the growth and development of the city.

The reasons for commissioning the fountains varied. The Grey Street Fountain (1863) and the River God Fountain (1862) were among a number of fountains included in the original design for the Fitzroy Gardens by Clement Hodgkinson. The fountains were integral to the overall design but also played a utilitarian role, to irrigate the gardens through gravitation. Along with the statuary placed within the gardens the fountains created visual highlights at key locations within the gardens. The Exhibition Fountain was commissioned for the Melbourne International Exhibition in 1880, a major event focussing on images of local identity and progress. The composition and scale of the Exhibition Fountain reflects the importance of the Exhibition to Melbourne. The Stanford Fountain (1862-70) is in a league of its own, a strong statement about the life and talents of one of Melbourne's convicts. The MacPherson Robertson Fountain (1934) was developed by Philip Hudson, architect of Melbourne's Shrine, to blend in with the newly completed war memorial. Its design was therefore primarily directed by the existing style of the building and the surrounding reserve.

The newly restored Exhibition Fountain, Melbourne



City of Melbourne

Fountains are a unique art form and they should be viewed as important parts of our cultural heritage, which along with other monuments, sculptures and buildings, reflect the attitudes and philosophy of the city. By describing a number of fountains, insight into their significance can be gained.

Stanford Fountain

The Stanford Fountain located in Gordon Reserve, opposite the Old Treasury Building in Spring Street has a fascinating history. William Stanford was apprenticed to a stonemason in London and came to the goldfields at Bendigo. He was unsuccessful and turned to horse stealing, being sentenced to ten years gaol in 1854; he re-offended, was gaoled again, but this time he escaped. When recaptured he was sent to Pentridge Jail. Here he was encouraged to carve stone and received lessons from Charles Summers, at the instigation of the prison governor who also approved his design for the fountain. The fountain was carved in 1867 while Stanford was in Pentridge, using the only available stone – local basalt. The fountain is set in a circular pond which was part of the original design of the reserve. In the centre of the pond is an octagonal basalt enclosure or retaining wall and at each corner of the octagonal wall is a bronze eagle, facing inwards. Rising out of the upper



La Trobe collection, State Library of Victoria

The River God Fountain, formerly a major feature in Fitzroy Gardens, Melbourne, c. 1870

octagonal pond is the core of the fountain, surrounded by eight fluted, square columns each supporting a fish with a pronounced curled tail. Water flows from the mouths of the fish, fed directly by the pump system. The next section of the core is fluted and supports a bowl under which are carved faces from which water flows through the mouths by gravity feed. In the centre of the middle bowl is a pedestal with the figure of a boy in an upright position with one knee placed on a rock, and holding a clam shell. The fountain was originally flanked by eight bluestone seats, presumably also the work of Stanford.

River God Fountain

The River God Fountain was the first fountain erected in the Fitzroy Gardens. The half-kneeling figure was placed on a mound of volcanic rocks set in a circular pool. The figure was executed by Charles Summers and the overall design was produced by Clement Hodgkinson, the administrator responsible for laying out the Fitzroy Gardens.

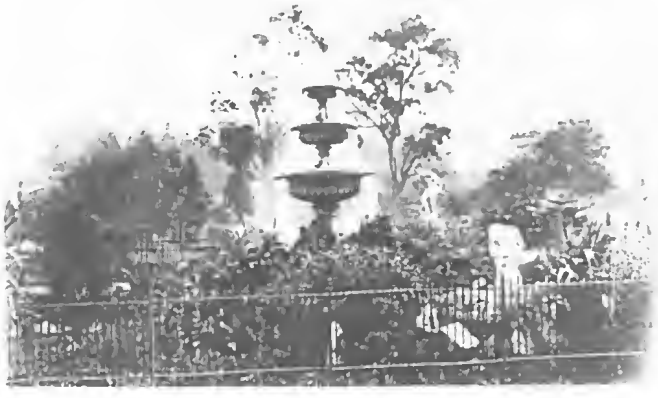
Traditionally, river gods in fountains were placed in a reclining position against a wall or other framing architectural feature. They were bearded and water flowed from a jar either under their arms or nearby. A free-standing circular fountain required another solution, and Summers chose to represent his figure with its back to Clarendon Street, facing towards the city.[1]

Summers' figure not only reflects the traditions of Italian Renaissance fountains but may also be seen as a celebration of the introduction of a permanent and reliable water source to Melbourne provided by the construction of the Yan Yean Reservoir in 1858. Of heroic size, the figure is kneeling, in a classical 'Michelangelesque' style, and supports a fully opened clam shell on his shoulders. Water spouted from small jets encased in concrete in the finial, in the centre of the clam shell. The River God Fountain is important both as an example of the Renaissance-inspired work of the most important sculptor of the period in Victoria, and as the principal fountain in the Fitzroy Gardens in the 1860s. The River God Fountain sculpture is the only remaining example of Summer's work based upon Italian sources left in a public collection. It is also a very early example of fountain sculpture in Melbourne, made possible by the introduction of a permanent reticulated water supply in 1858. This fountain is important not only in terms of the history of public sculpture in Melbourne but also the progress of art in Victoria in the nineteenth century.

The River God Fountain was removed from the Fitzroy Gardens in 1960. Fortunately it was stored by the Council. It is now proposed that the River God Fountain be reinstated on the site of one of the original major fountains at the northern end of the Fitzroy Gardens. The fountain will be reconstructed to its original design, based on the wide range of visual and written documentation available.

Conservation of Melbourne's fountains

The removal of the River God Fountain in the 1960s and its replacement by a contemporary piece – The Fountain of the Birds – reflected a general trend in a change in taste where



La Trobe collection, State Library of Victoria

Grey Street Fountain, Fitzroy Gardens, Melbourne, pictured here c. 1870, a remarkable survivor from the garden's earlier times

nineteenth century sculpture fell out of favour. In 1943 the National Gallery of Victoria had deaccessioned the twenty-one pieces of sculpture by Summers in its collection. However the proposal to remove the classical Grey Street Fountain in 1968 was reversed due to public outcry and the recognition that this fountain was a unique part of Melbourne's heritage. Sadly, the Grey Street Fountain now only trickles water, the original jets have been greatly effected by time. The overall design of the fountain and its setting have remained intact, however, and it is envisaged that this fountain be fully restored.

The commitment by the City of Melbourne to now conserve, restore and reinstate such historic fountains reflects the acknowledgment that these works form part of Melbourne's unique heritage. None of these historic fountains perform as originally intended. The hydraulics have suffered over time and whereas they originally spouted and sprayed water in even jets into the air many can now hardly manage a trickle. The constant flow of water has caused deterioration to the fabric in many cases. The Conservation and Public Access Program aims to restore these fountains and perhaps as importantly to develop appropriate maintenance programs to ensure their continued survival and performance as alluring visual elements within the city. Conservation of these important historic fountains will be gradually undertaken.

Exhibition Fountain

The Exhibition Fountain was commissioned for the Melbourne International Exhibition in 1880. The design of Josef Hochgurtel was selected from a large number of invited by the Gardens Committee. Hochgurtel was born in Cologne, Germany, where he trained under the modeller for the Cologne Cathedral, Herr Fuels. The style of the fountain is based on classical allegorical figures but also projects a distinctively Australian character through the incorporation of native flora and fauna into the design. It effectively conveys the pride in colonial settlement and development.

The fountain was described in detail by a contemporary observer:

> The material used in its construction will be the best Portland cement on a strong framework of stone and iron, and when finished the fountain is expected to be the handsomest structure of the kind in the Australian colonies...The base of the fountain is an irregularly shaped mass of rock...on which there are three colossal figures, half human and half fish, supporting the first ledge...The figures are each 9ft high, and in the base formed by their tails are placed three boys...Above the first basin the central column is continued in the form of a hemisphere, around which four boys are dancing hand in hand. These figures will represent Commerce, Industry, Science, and Art...The second basin has a circumference of 30ft, and above this the fountain is continued in another form, the supporting pillar being fancifully embellished with birds and flowers, all of which are taken from species indigenous to Victoria. Twenty-nine feet above the level of the water the third ledge...supports the figure of a boy bearing on his head a basket with four fishes, from the mouths of which streams of water will flow, and from the basket itself will rise a strong jet, which may be forced to a height of 70ft, should the pressure be available...The closest attention has been paid by the artist to detail, and the fountain in play will be abundantly supplied with water from every tier.[2]

From this description it is clear that the emphasis is on the magnitude and the originality of design. The fountain was envisaged to have a dramatic impact.

The Exhibition Fountain had received various patch up repairs in the past primarily through the application of paint. This approach was purely cosmetic and in some instances contributed further to the deterioration. Once the layers of paint were removed the extent of the damage to the actual structure became evident. Many of the freestanding elements were is such bad condition that they had to be recast, including the four cherubs in the second tier of the fountain. Some of the small details such as the platypi partly disintegrated once the paint was removed, while other details had been completely lost. In these cases the new designs are conjectures and are considered to be 1994 additions to the fountain and not a re-creation of the original element.

Refurbishment and restoration of the Exhibition Fountain was completed in March 1994. The project was jointly funded by the Commonwealth Government, through the Local Capital Works Grant, and the City of Melbourne. The processes involved in the complex conservation and restoration of this significant fountain illustrate the strong commitment by the City of Melbourne and the government to this aspect of Melbourne's unique heritage.

The Exhibition Fountain now stands as an example of what may be achieved through a careful conservation and restoration program. A maintenance program has been developed to ensure this unique piece of Melbourne's history does not deteriorate in the future.

The City of Melbourne's Conservation & Public Access Program for the Melbourne Open Air Sculpture Museum includes these historic fountains along with monuments, sculptures and other artworks. Assistance is now being sought from the corporate sector to match the financial commitment already made by the City of Melbourne to ensure that these intriguing and important aspects of Melbourne's heritage are not lost to future generations.

Kathy Peters

Endnotes

1 Quoted from a report prepared by Christine Downer for the City of Melbourne, 1987, p.2.

2 *Australasian Sketcher*, 5 June 1880.

The aviary in the Melbourne Botanic Gardens and the acclimatisation of song birds, 1857-61

There are many fine song birds in Australia. Depending on what part of the country you visit you can hear tunes ranging from the carolling of the magpie to the virtuoso mimicry of lyre birds, the gentle fluting of black swans and the melodious song of the shrike thrush. But to the nineteenth century British gentleman, not yet himself acclimatised to life in the colonies, such birds did not offer any consolation to his ears. What he heard in the bush were melancholy croaks and squawks where he longed for the familiar sounds of song birds from 'Home'.[1] To him larks and linnets provided the sweetest trills, and English robins, thrushes, and nightingales the most varied and interesting calls. They were lovely in themselves and in the wonderful memories they invoked of childhood and of civilisation.[2]

If the gentleman was lucky enough to have made his fortune in his adopted land then he could make his own arrangements to import and enjoy the British song birds. He could keep them safe in an aviary away from the predations of vigorous native hunting birds and mammals, cats, and from the sling shots of unruly boys. And if he was of a scientific and philanthropic bent he could encourage the birds to breed and then release them into the welcoming environment of his and his neighbours' imported gardens of pines, elms and oaks so that eventually it would almost seem that Victoria was really 'Home'.

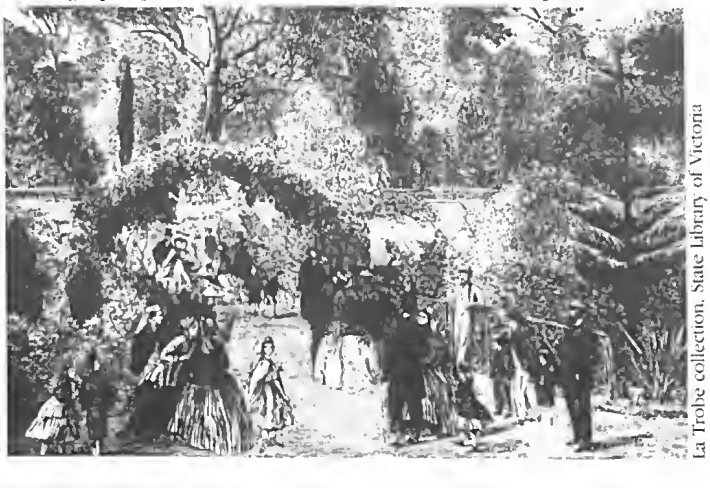
Edward Wilson was such a gentleman except that his plans for acclimatisation were played out on a much grander scale than that of a pastime. Born in London in 1813 he spent the first twenty-eight years of his life in England working as a linen merchant, dabbling in journalism and radical politics, and presumably becoming used to the sounds of British birds. He sailed to Sydney in 1841 but soon moved to Melbourne where after some trials and tribulations he made his fortune with the *Argus* newspaper. He retired as editor in 1855 and set up as a gentleman farmer near Keilor. Chief among his interests in these years was the introduction of European animals into Victoria. He had great hopes for Australia's development as a kind of England perfected: a country free from all that was antiquated and abusive. He saw acclimatisation as a means to recreate in Australia all that was good of the landscape of England.[3] He was apparently unaware that the desire to change his physical environment, rather than to change his perceptions of it, also arose in part from an intolerance of what was new and unfamiliar and thus reinforced the kind of narrow views which he thought he despised.

Gentlemen of a like mind to Wilson could find community with the members of local scientific societies as they formed in the infant colony. Wilson joined the Victorian Institute for the Advancement of Science in 1854 and continued as a member of its successor the Philosophical Institute of Victoria. He cut his acclimatisation teeth at the Institute when he presented a paper in April 1857 on the Murray cod and his involvement in attempts to introduce it into the Yarra River. 'I am no naturalist, nor scientific in any other way', he apologised to his fellows, but he spoke with all the confidence, that wealth and influence could give an amateur, that what he said would be found of interest.[4] He broached the subject of song birds in his next paper which was delivered two months later. The cod scheme was largely a sporting one but this time his motivations were cultural. By introducing British song birds Wilson believed that the 'comparative silence of our woods and gardens' would be relieved. While to some that might appear a trivial thing, Wilson believed that it would have a 'beneficial effect' upon people.[5]

There had already been attempts at the introduction of song-birds of which Wilson himself was aware. Dr Barry of Gardiner's Creek Road bought five nightingales from a Melbourne importer and put them in a large cage in the Botanic Gardens. On the first night one was killed and another injured by native cats. Better secured they were left to accustom themselves for a few days and then liberated into the Gardens. Three could not fly properly and later died but the two remaining birds stayed around the Gardens to the delight of Wilson and other visitors. Such piece-meal introductions, however, were not enough for Wilson. He believed that the song bird project was one for group rather than individual action, and only then could great things be achieved. His proposition to the Institute was that they use their own resources, and also their influence with government, to oversee an acclimatisation scheme, that is the systematic introductions of these exotic fauna, which would ultimately benefit the whole community. 'I have no idea of living in a half-furnished country,' he asserted, 'when, with a little spirit, it could be amply supplied with almost all that could contribute to our enjoyment.'[6]

The journalistic rhetoric of Wilson's speech did not fail to inspire. Discussion ensued among the members of the Institute out of which came the resolution to form a committee to consider the question of the introduction of the British song bird. John Macadam wrote on the committee's behalf to the Chief Secretary, William Haines, soliciting the government's aid. The committee suggested that if the Institute's members bore the cost of bringing some British song birds to Australia then the government should show its support for this endeavour by supplying funds to build an aviary in the Botanic Gardens to house the birds after their arrival. Haines forwarded the letter to the recently appointed Director of the Botanic Gardens, Dr Ferdinand

A lithograph of the Melbourne Botanic Garden's aviary in 1867



La Trobe collection, State Library of Victoria

Mueller, for his report.[7] The song-bird committee could not have hoped for a more sympathetic arbiter. Mueller was not only a member of the Philosophical Institute himself but at the September meeting delivered a paper 'in response to numerous enquiries' on the introduction of useful plants into Victoria.[8]

Unlike most of his contemporaries Mueller came to Australia not with feelings of indifference or hostility towards the native vegetation but with a positive interest in it. After studying botany in Germany he met Ludwig Preiss who had spent some years in Western Australia collecting plants and Mueller determined to visit Australia himself. He arrived in Adelaide in 1847, and in 1852 he moved to Victoria with a letter of introduction to Lieut. Governor Charles La Trobe. A naturalist himself, La Trobe was impressed with Mueller's obvious intellect and appointed him the first Government Botanist in 1853. Mueller was appointed Director of the Melbourne Botanic Gardens only a month before Macadam's letter reached the Chief Secretary. Most of Mueller's life was dedicated to learning about Australia's indigenous plants and, as the colonies developed, to conserving and protecting them from destruction. Such interests make his prominence in the Acclimatisation Society seem odd from a modern perspective but Mueller was always aware of the value that colonists placed on profit and worked hard to ensure that he was seen to be contributing to the financial advancement of Victoria. It also must be remembered that the concept of ecology, which incorporates an awareness of the interconnectedness of living things, did not emerge until after the turn of the century.

Mueller recommended the building of a rudimentary aviary out of wire netting and wood, located in a shady and sheltered position on the south west bank of the Botanic Gardens' lagoon. At 20 feet long by 18 feet wide and 10 feet high it would be sufficiently large for the initial reception of the birds, and as they reproduced the excess could be liberated into the surrounding gardens. The cost to the government would be about £195.[9] Mueller thought only of expense and utility in making his recommendations. His aviary would not compare in elegance and ornament to the private constructions in the gardens of Victoria's wealthy where culture and aesthetics did not have to be compromised by the requirements of a scientific experiment and the need to persuade a government to part with some of its funds for an undertaking that may not raise any revenue.

Probably the most important of the private aviaries was the decorative cast iron structure built by Ernest Leviny for his garden at Buda, Castlemaine, around 1863. This beautiful structure remains a feature of the garden today and is therefore significant as one of the earliest documented aviaries in the State. Most of the well known properties of important Melbourne gentleman of the period had aviaries. At Ripponlea, Elsternwick, at least until 1903, there was a circular aviary which reflected the circular shape of other garden elements such as the orchard and large floral beds. Como, South Yarra, had two aviaries in the nineteenth century, an octagonal 'pigeon cage' and a slightly larger rectangular aviary, made of timber measuring 3 metres wide by 5.5 metres long. The Melbourne Metropolitan Board of Works drainage detail plans show a number of properties in Kew with substantial ornamental grounds which featured aviaries of various shapes.[10]

The aviary in Melbourne's Botanic Gardens was to be paid for out of £5,000 which was put on the Estimates for 1858 as a grant in aid of agricultural and mining societies.[11] There do not seem to be any surviving records detailing the building of the aviary but it must have taken place in late 1857 or early 1858. In a letter to William Hooker of the Kew Botanic Gardens, in January 1858, Mueller referred to the aviary as one of the things occupying his attention.[12] In February the base of the aviary was secured with corrugated iron, and drains made of rock built beneath it. Some fittings were also installed inside the structure and the contractor Thomas Grinwood (who was responsible for many large works in the Botanic Gardens) undertook some ornamental work as well as installing a strong centre post for supporting the roof. In March 'rollers to the aviary roof' were installed as well as a feeding board with a calico-shelter. More ornamental woodwork was added in April, a winter shelter erected for some of the birds in May, and by July a walk along the lagoon from the aviary to the menagerie was completed.[13]

The aviary was substantially enlarged in 1859 after plans, which included a bower, were approved in January by the Commissioner of Public Works. The 'new wing' was completed in March by contractor William Douglas and partially filled with birds. In August the 'old rustic bridge' at the aviary was replaced by a new one resting on strong iron pillars and having an additional width of 6 feet. Its railings were also made of iron which Mueller thought 'thus likely to be lasting almost permanently.' The bridge was ready to be crossed by visitors in September but finally completed in October when Mueller referred to it as a 'graceful' structure. Still not satisfied with the amount of space in the aviary Mueller gained some more by connecting the two wings 'with the enclosed lower part of the aviary bridge' in January 1860. As a finishing touch the iron aviary bridge was raised and the path gravelled in April.[14]

Very few pictures of the aviary survive and, in the ones that do, the structure is more-or-less obscured by surrounding ornamental plantings. In a photograph thought to be from the mid-1860s (see opposite) the aviary is visible in the middle ground as being of a low triangular shape with what seems to be a canvas outer suspended from long wooden poles. The walkway up to the aviary is edged with the iron railings of which Mueller was so proud, and a bower arches across the path just before the viewing ends of the two wings. A family group and two men enjoy the vista perhaps having already partaken of the aviary spectacle. In a lithograph of the same scene in 1867 (see fig. ii) the vegetation has grown to further obscure the structure of the aviary and crowds of people are shown enjoying the sight of song birds from 'Home'; women and children being particularly in evidence.

A Zoological Society was founded in Melbourne in 1857 and Mueller was keen to get it involved in the song bird experiment.[15] The Society was reconstituted in 1858 as a Committee appointed by the Chief Secretary to administer the Zoological Gardens of which Mueller was appointed Director in August. It was not a vigorous committee and often meetings failed to reach the quorum of three. Doctors Thomas Embling and Thomas Black were reasonably consistent attendants along with the very reliable



La Trobe collection, State Library of Victoria

The Melbourne Botanic Garden's aviary in the mid-1860s

Mueller. Edward Wilson was appointed to the Committee in March 1861.[16] It is difficult to determine just what birds the Committee, and the Philosophical Institute, imported and when. At least 26 of species were involved up to August 1861 (see Table 1) with most of the shipments achieved through the agency of Edward Wilson. At that time the Committee then disbanded in favour of the newly formed Acclimatisation Society and the zoo itself was moved from the Botanic Gardens to Royal Park.[17]

The main problem the acclimatisation experiment faced was to get the birds to survive their long ocean voyage. Mueller often received them in a miserable, featherless, insect-infested state, and barely alive. He saved what he could by putting them into the protected warmth of the Garden's palm house on their arrival, and also by dressing them with oil. Once inside the aviary they often found enemies amongst their fellows as they competed for space. The canaries were particularly vulnerable. Some birds died from lack of an adequate diet, some from being egg bound or diseased. Where the aviary had only one representative of a bird or all specimens were of the same sex there could be no hope of breeding, and even when pairs nested sometimes their eggs proved to be sterile. Despite these problems a number of bird species thrived and as early as January 1859 Mueller began releasing them into the Botanic Gardens.[18]

First to be liberated were the canaries which were promptly dispatched by appreciative native birds. In August 1859 some English magpies escaped and fearful that they would kill small native birds which it was deemed desirable to retain in the Gardens, Mueller tried to recapture them by mixing chloroform and opium with seed. When this failed he ordered sparrow shot to be fired at them from a long distance with a view to disabling them but the birds were mortally wounded. In November 1859 Mueller reported to the Zoological Committee that he had released blackbirds and thrushes into the Gardens 'since the aviary did not afford sufficient accommodation for all the singing-birds to build [nests].'[19] The following month the Committee began the distribution of the first birds into the hands of gentlemen 'with spacious and secure aviaries'. George Coppin[20] was granted two pairs of thrushes and small numbers of birds were handed over to notable Victorian citizens throughout 1860 (see Table 2). The Committee required the recipients to be prepared to return the parental birds whenever called on to do so but there is no evidence that they were, and the names of recipients soon appeared in the list of donors as 'their' birds bred successfully.[21]

Taken on its own terms the experiment has to be declared a resounding triumph. It is now less easy to appreciate so significant a contribution to the displacement of indigenous species. The press of the day, notably the *Argus*, relished the details of the experiment and reported sighting thrushes in the vicinity of Yarra Bend 'where some had been set free the previous season' in October 1861, and later in the month was delighted to report that finches, thrushes and larks had been observed nesting in the Gardens.[22] The Botanic Gardens are still a refuge for blackbirds, sparrows et cetera, but instead of being surrounded by tracts of the bush, domain of native birds, the exotics must share their environs with remnant colonies of Australian indigenes such as superb fairy wrens, white-browed scrubwrens, black swans and dusky moorhens. In 1869 Mueller reported the sighting of 114 different bird species in the Botanic Gardens, mostly native; the average figure now is around 52, including exotics and occasional visitors.[23]

The Acclimatisation Society went from strength to strength with branches opening in many of the provincial centres. In Ballarat and Geelong local branches, both established in

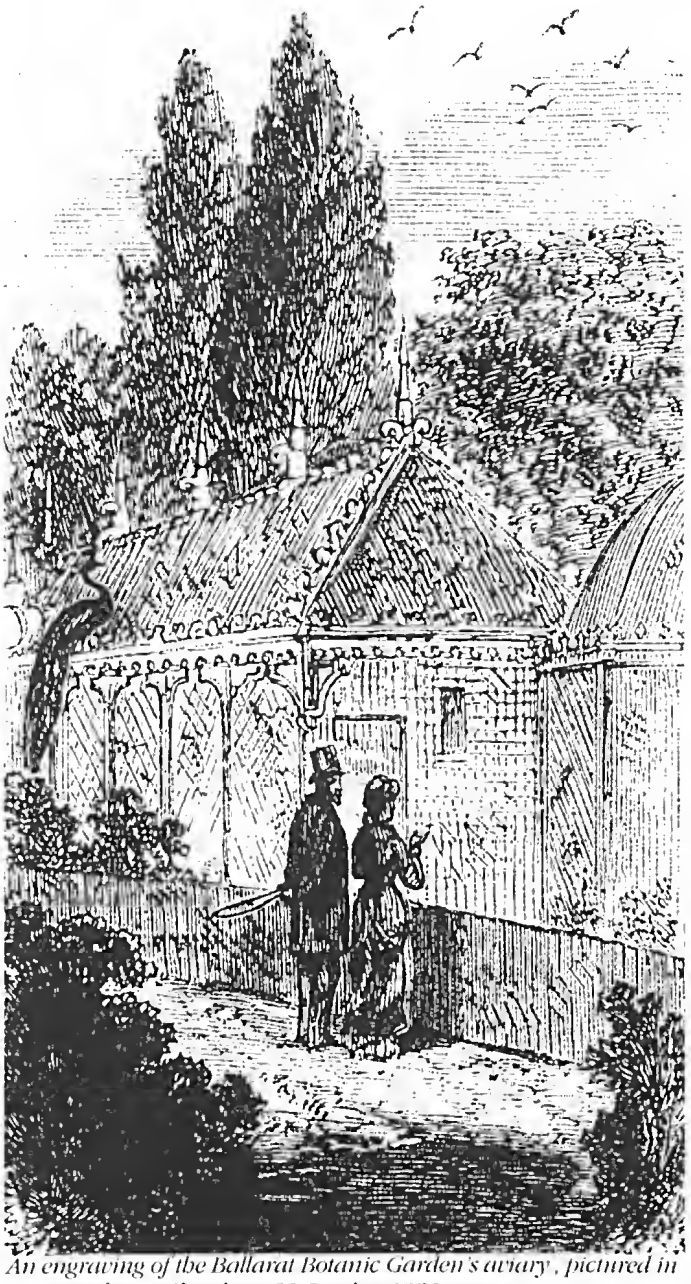
Table 1. Birds imported to the Melbourne Botanic Gardens aviary

Information in square brackets is from records held at PROV: R = Report submitted by Mueller to the Chief Secretary (VPRS 1189), M = Meeting of the Zoological Committee (VPRS 2223); followed by the date of the report or meeting.

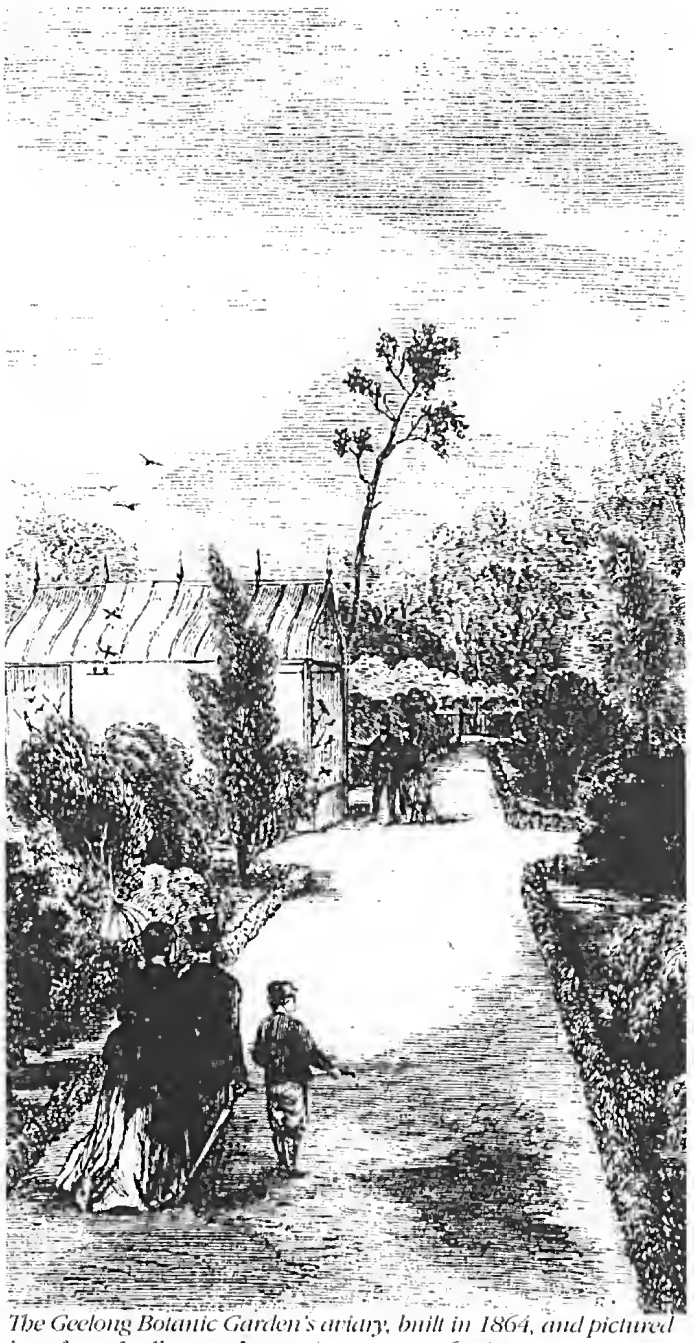
early 1858?	from the Philosophical Institute of Victoria some birds [R1.3.58]
Feb. 1858	from Mr Neumaber, 2 female canaries; from Mueller, 2 female canaries and 1 gold finch [R1.3.58]
Dec. 1858	skylarks 'and a few other singingbirds' [R1.1.59]
1858	total of 59 birds for 1858: 14 canaries, 6 gold finches (one female), 2 male chaffinches, 6 male Siskins, 7 linnets (one female) 6 Java sparrows, 3 nightingales, 5 skylarks, 6 blackbirds and 4 thrushes. [M29.1.59]
Sep. 1859	from Capt. Pritchard, 3 Manilla doves; from Mrs Lamoile 2 canaries [M2.9.59]
Nov. 1859	canaries: 1 from Mr Wadsworth; 1 from Rev. Mr Clow; 2 from Mrs Hooper; 2 from Miss Wild [M1.12.59]
Mar. 1860	from E. Wilson per *Great Britain*, 44 larks, 36 thrushes [M2.4.60]
Apr. 1860	from E. Wilson per *Maidstone*, 16 out of 35 goldfinches, 7/32 skylarks, 36/50 thrushes [R3.5.60, M4.5.60]
May 1860	from Th. Austin of Barwon Park, 3 partridges; from Wilson? per *Norfolk*, 3 larks, 8 thrushes, 38 blackbirds (out of 120 birds shipped) [M4.6.60]
July 1860	from E. Wilson per *Sussex*, 7 out of 150 larks, blackbirds and goldfinches [M31.7.60]
Aug. 1860	from E. Wilson per *Suffolk*, 58 thrushes and blackbirds [M3.9.60]
Sep. 1860	from E. Wilson per *Essex*, 15 starlings, 12 linnets [M3.10.60]
Oct./Nov. 1860	two Indian mocking birds [R1.12.60]; per *Essex*, 12 linnets, 16 starlings; from Mrs Dexter, 2 hedge sparrows [M5.11.60]
Jan. 1861	from G. Price of Abbotsford, 1 Indian butcher bird [M8.1.61]
Feb. 1861	from Henry Stuart, Emerald Hill, 2 pairs of Fiji pigeons (2 species); from E. Wilson per *Prince of Wales*, 10 ring doves, 8 ortolans (one ill and one with broken leg); from E. Wilson per *Yorkshire*, robins and sparrows (all died on voyage) [M1.2.61] from E. Wilson, 3 Ceylon doves and 5 small Ceylon birds (1 died on voyage) [M18.2.61]
Mar. 1861	from Th. Napier, Moonee Ponds, 44 larks, 36 thrushes [M26.3.61]
May 1861	from Rev. Mr James Smith, Collingwood, late missionary at Ava, 9 small Indian birds, 1 pair Indian partridges; from Mr C. D. Lamoile, 2 turtle doves [M1.5.61]
June 1861	from Th. Napier, Moonee Ponds, 1 lark; from Mr C. D. Lamoile, 2 turtle doves; from Mr G. Landells, 2 white turtle doves [M19.6.1861]
Aug. 1861	linnets and larks [R2.9.61]; from E. Wilson, 1 Manilla dove and 1 black magpie; from Mr Rob. Gunn, 1 female thrush [M14.8.1861]

Table 2. Birds exported from the Melbourne Botanic Gardens aviary

Nov. 1859	2 pair thrushes loaned to Mr Coppin; 3 thrushes shipped to Major Stack, NZ [M8.12.59]
Apr. 1860	1 pair thrushes, blackbirds and skylarks, and gold finches to Henry Fergie, Fitzroy, one female blackbird to Th. Austin [M4.5.60]
June 1860	2 larks to Mr Thomas Jones, St Kilda; 1 canary to All. Spowers; 4 thrushes to Th. Austin, Barwon Pk; 2 goldfinches, 1 thrush, 1 linnet, 1 lark to Mr M'Lannachan, MP, Tunbridge, Tas. [M4.6.60]
Jul. 1860	1 pair thrushes to George Patr. Smith; 1 pair black birds and skylarks and thrushes to Mr W. Howden, Port Albert; 2 pair larks, 2 pair thrushes to Mr S. Rogers, Churchill Island & Sandstone Island, Western Port. [M31.7.60]
Aug. 1860	4 blackbirds were supplied to Mr Rogers of Sandstone Island, Western Port for liberation; to Dr Bowie for liberation at the Yarra Bend Asylum 6 thrushes and 4 larks; supplied for a spacious aviary to the Hon. Mr Strachan, Geelong, 1 pair of larks, 1 pair of thrushes, 1 pair of blackbirds; to Mr M'Halfy for setting free at Phillip Island, 3 pair larks, 2 pair thrushes; 2 pair black birds; to Sir William Denison for setting free in the neighbourhood of Sydney 2 pair each of thrushes, larks, blackbirds [M3.9.60]
Sep. 1860	to Mr Mitchell Emery of Preston 1 pr blackbirds, ditto thrushes; A. McMillan MP 1 female thrush and 1 female lark; Mr Strachan, 1 pair blackbirds, 1 pair thrushes [M3.10.60]
Oct. 1860	to Mr Brown's aviary at Como, 1 pair each of thrushes, blackbirds, starlings; to Mr Coppin 1 pair starlings [M5.11.60]
Nov./Dec. 1860	to Thomas Kent Archer, Deloraine, Tas. 1 pair each of blackbirds, starlings; to Capt [M'Meikan] of the *Aldinga*, 1 pair each of blackbirds, starlings [M14.12.60]
Jan. 1861	to Mr Spowers 1 female blackbird [M1.2.61]
Jan./Feb. 1860	to the Adelaide Botanic Garden, 1 pair each of thrushes, blackbirds [M12.2.61]
June 1861	to Mr W. Hodges, North Melbourne and Mr P. R. Bailey, 1 canary [M19.6.1861]
Aug. 1861	to Mr Rob. Gunn, 1 canary [M14.8.61]



An engraving of the Ballarat Botanic Garden's aviary, pictured in the Australasian Sketcher, *22 October 1881*



The Geelong Botanic Garden's aviary, built in 1864, and pictured here from the Illustrated Australian News, *16 July 1870*

1863, fostered the building of aviaries around this time within the botanic gardens for the display and breeding of song birds. These structures were highly ornamental and with more emphasis on the public display of the birds than at the Melbourne Botanic Gardens. The engraving of the aviary at the Ballarat Botanic Gardens (see illustration above) shows a couple viewing the birds from beyond the fence on the adjacent path with a peacock perched on the the roof. At Geelong (see illustration above) an aviary of very similar style to Ballarat is sited directly on the main path which allows for easy viewing by the interested public.

Back in Melbourne, the zoo was removed from the Botanic Gardens to Royal Park when it was decided there was not enough space in the gardens for the grazing animals (such as dromedaries, goats, deer, alpacas and llamas) in which the Acclimatisation Society became increasingly interested. Mueller retained his aviary and it remained one of the features of the Gardens of which he was most proud, along with the geyser, glasshouse, pinetum and the *Victoria amazonica* water lily. When his management was being criticized in 1873 he cited the aviary as evidence that, despite the cries of his detractors, he did have taste.[24] He failed, however, to convince the government of the day of his worth and he was dismissed as Director of the Botanic Gardens later that year. His successor, William Guilfoyle, was unambiguous in his dislike of the aviary and lost no time in dismantling the 'bird cages', as he called them, 'which presented an incongruous and dreary appearance on either side of the bridge' and developing the fern gully in their place.[25] Guilfoyle's and indeed contemporary concepts of the Melbourne Botanic Gardens did not and do not include aviaries, and acclimatisation itself has long been discredited.

Sara Maroske and Francine Gilfedder

ARTICLE CONCLUDES PAGE 15

National News

The changing landscape

The State Library of Victoria is mounting a small display to accompany the AGHS National Conference and the social event to be held at the Library on 21 October. The exhibition will be open for approximately six weeks after the conference.

Accidental, incidental and intentional changes to the landscape as a consequence of human endeavour will be illustrated.

This photograph from the Fauchery – Daintree Collection held in the La Trobe Collection of the Library shows tunnelling for gold at Daylesford one hundred and thirty five years ago. The scars to be seen here in the making have largely healed. Daylesford is now known as an attractive forest-covered landscape.

Jeavons Baillie



La Trobe collection, State Library of Victoria

Journal despatch

Thanks to those who assisted at the last journal mail out: Helen Page, Diane Nicholas, Maureen Morrisey, Pam Jellie, Alicia Murdoch, Ashley Russell, Greg Connor, Beverley and John Joyce, and Shelley Wood.

State News

Victorian Branch

Mount Kosciusko excursion

The Australia Day Holiday, January 25, was the beginning of a five day excursion to Mt Kosciusko, organised by the Victorian Branch. Thirty two members and friends met and stayed at the Charlotte Pass Chalet. As everyone arrived late in the afternoon, after a long and hot drive, the fresh mountain air was revitalizing and refreshing. We were all anxious to see what our leaders Rodger and Gwen Elliot had in store for our three days of walking and exploring this highest point of Australia. The Victorian participants were extremely pleased to be sharing this mid summer expedition with four NSW members and one Canadian visitor.

Rodger cleverly decided to introduce us, or re-introduce us, to the alpine flora on our first morning by means of a short picturesque walk along Spencer Creek. The walk was probably only a few hundred metres, but took well over an hour as we inspected with great care, the numerous species. Hand lenses were available for sale so suddenly we could see a whole new world, minute detail of the ray and disc florets of the *Asteraceae* family members, and their associated small insects, the intricacy of the waxy beautiful *Prosopyllum suttonii* and *P. alpinum*, the Mauve Leek Orchid and Alpine Leek Orchid. Excitement was intense as small groups of people inspected the tiny alpine plants, one after another.

After a stop for lunch resting among magnificent trunks of Snow Gums and a discussion revealing that the leaves of Snow Gums have parallel veins, the trees have ligno tubers, and grow like Mallees (multi-trunked) although they are not true Mallees, we were ready for an afternoon walk. The Snow Gum we saw were *Eucalyptus pauciflora* subsp. *niphophila*.

We walked to a look out called Porcupine Rocks, through more beautiful Snow Gums and small alpines. We passed one of those places which makes me feel 'Why bother with garden design when God does it so much better?' An outcrop of 'Porcupine' rocks, granite, large and pointed: old gnarled and beautifully marked Snow Gum trunks which emerged from between rocks and were topped with their sparse, leafy canopy, and finally the ground covers were woody perennials creeping around the base of the rocks and forming dense mounds of contrasting texture and shape.

The view when we got to the lookout was superb.

Day two of walking was the hard one physically. We were all well fed at breakfast (blueberry pancakes and syrup plus the usuals) and had our lunches prepared for our round trip to Blue Lake, Lake Albina, Kosciusko summit – about 22 km. An abundance of botanical diversity and flowers kept us busy botanizing on our way to Blue Lake. We passed another magic spot: a green river. The 'river' was edged by rocks and a hill sloping to a damp area where small mossy plants formed what looked like a green river. *Senecio lautus* was flowering on the edge of the river and other small plants; *Stackhousia pulvinaris*, Alpine Stackhousia, could be found amongst the rocks. It was a charming spot. A little further up and we stopped to enjoy the view of Blue Lake, and to rest. After regaining strength and energy we continued to an even higher spot with more wonderful alpine views and superb clumps of *Helipterum albicans* subsp. *alpinum* in full bloom. Here we rested again and refuelled the inner fire with a gourmet picnic. It had been hot climbing to that height.

Some went to Mt Caruthers peak, others just on toward Kosciusko peak, but ominous rumblings in the sky and dark clouds warned us that the changeable weather we had been warned about was indeed a reality. However, we were not

prepared for the fierce hail storm which struck and continued for about 20 minutes. The hailstones were unrelenting and stinging, a little smaller than the proverbial golf ball. The hail stopped, we were wet, bruised, getting cold, but unperturbed and continued on to Kosciusko summit.

Our group, when it finally arrived back at the chalet was foot sore, but thrilled with their day, their physical achievement, the spectacular views and diversity of flowers. Sadly I didn't see the *Gentianella diemensis,* Mountain Gentian, but most others did.

Our final day was spent wandering through the vegetation on the slopes behind our chalet, more views and reinspection of the flora and fortunately no more hail.

It was a delightful few days so ably led by Rodger and Gwen. I never fail to be amazed at their knowledge and patience as we continually question them. Lets hope we'll have another expedition next year – perhaps Lord Howe Island.

Sue Keon-Cohen

Twilight visit to Melbourne Zoological Gardens

In February the Victorian Branch spent a very pleasant evening walking the grounds of the Melbourne Zoological Gardens. The curator of horticulture Michael De Oleveira, accompanied by John Arnott and Barry Cross, two of the Zoo's twenty six gardeners tool us on a tour of the grounds. We began at the African rain-forest. In this forest animals are displayed in a realistic setting and although the forest is only about six years old it really gave us a feeling of walking through a mature rainforest. There were wonderfully sculptured rock walls and trees, and an underwater viewing area for the pygmy hippos. Although the animals are separated, the forest is continuous and gives a feeling that all the animals are living harmoniously together. We then walked on to the Asian rainforest which is more recent but shows all the signs of becoming as beautiful as the African forest.

The Zoo was opened in 1867 and is the third oldest zoo in the world. The giraffe house is an example of an early attempt of artificial rock work and is listed on the Register of the National Estate, so to is the elephant house with its ornate roof. The old palm house, originally a feature of the Melbourne Botanic Gardens but currently in pieces at Werribee Park is going to be rebuilt among the oldest enclosures. These are close to the historical central walk which has a brilliant display of annuals in the Victorian style. Barry Cross plants and maintains this area.

John Arnott has established an endangered species grassland using species from the basalt plains west of Melbourne. Many flowering herbs were blooming among the kangaroo, windmill and other grasses. In complete contrast was the Japanese garden with all its hidden meanings in the complex landscape.

At 8.30pm we settled into the library for a lecture on the history of the Melbourne Zoo by Catherine de Courcey.

Catherine chose to illustrate the changing role of the zoo by the history of the elephant display. The elephant was always a major attraction especially the elephant rides which raised 5% of the annual income. Zoos around the world gradually stopped elephant rides for reasons of safety. The Melbourne Zoo finally complied in the 1960s and the elephant became less popular. The reasons for having a zoo have changed in emphasis over the years. The establishment of the butterfly house and other exhibits concentrating on very small creatures show that the interests of recreation, conservation, education and research can all be achieved without resorting to large spectacular animals. The gardens of the Melbourne Zoo are destined to become a truly beautiful historical treasure.

Zoe Hogg

A Weekend at Warrock

As part of the Society's regular programme, the Victorian branch recently conducted a working bee at Warrock, near Casterton.

In 1842 George Robertson selected some of the finest rolling hills of Major Mitchell's 'Australia Felix' on which to establish his farm and an entire village to support the development and running of the farm. His 'village' includes cottages, a school, a chapel and a hall, as well as the more usual shearing shed, shearers quarters, abattoir and so on. His team of workers included fine carpenters and wood turners, which resulted in even the most humble outbuilding having the style and decoration of far grander structures. Situated on a gradually sloping ridge lightly forested with gracious River Red Gums (*Eucalyptus camaldulensis*) with inspiring views down the fertile Wando valley, the view of the village as you approach down the hill is awe-inspiring. Closer inspection reveals the extent of the maintenance and restoration work ahead of the current owners, the Larkin family. They purchased the property from the descendants of the original owner in 1992.

The more formal garden surrounding the house is tightly contained by a sweeping driveway edged by a hedge of *Viburnum tinus* as a windbreak to the south-westerlies. From here the land falls away to the transitional garden of park-like nature, contained largely by a picket fence nearly 1 km in length. Along the westerly aspect, *Pinus radiata* and *P. canariensis* had reached their maturity, were shading much of the garden and dropping their limbs. Some of these trees had been felled.

The working bee was organised by John Hawker to remove and burn the trees and debris resulting from a programme of tree surgery and felling over-mature specimens financed by a National Estate grant the Society obtained. The working party of seven adults and three enthusiastic children enjoyed a weekend of lighting and feeding bonfires. Variety, if any was needed, came in the guise of rose pruning, grubbing of elm suckers and chopping wood.

There was still enough time for the children to feed the new lambs, climb trees, talk to the donkey and chase the peacock.

The volunteers were accommodated in the cottages, warmed by open fires and buoyed by the conviviality of shared meals around the kitchen table. However, the highlight was dinner provided by the owners in the dining room of the main homestead amidst a lifetime's collection of Victoriana.

A tired but blissfully happy band set off for Melbourne, leaving sufficient time to visit the Points Arboretum at Coleraine and the historic Hamilton Botanic Gardens.

Fran and Malcolm Faul

Threat to Joseph Banks' residence

The following letter was recently received by a Queensland member, Jean Sim, from a colleague in Britain. It is reprinted here for the interest of AGHS members.

Dear Jean

The threat to this house is pretty grim. She is in such a mess now that I think a severe winter will bring the roof down and that will just gut the house entirely.

At the moment a developer has got his hands on her and intends to convert it to 30-40 one bedroomed flats; that includes all the big main rooms. English Heritage and the planning department have told him it won't work out financially but he isn't listening. We have a backer for our side who has the money to do all the immediate repairs and make her safe and sound. So we need all the lobbying support we can get to make this developer let go.

The association with Banks is this. Sir Joseph's house stood on the same site as this one but burnt down. This house contains a lot of fittings from the original house and from Banks House at Overton in Derbyshire. This one dates from 1840-45 and was built by Sir Joseph's nephew James Banks Stanhope, as Sir J. died childless (as far as we know). The 10 acres that were sold with the house contain the bulk of Sir Joseph's original arboretum and the surrounds were home to his flock of Spanish merinos which he exported to New Zealand and Australia.

As for support, any you can drum up. It is going to cost in excess of £4,000,000 to restore the house and gardens, some of which English Heritage must find, but the rest we have to obtain. So you can see it is massive job. In addition there is a house in Wales, Bowensford at Tallby Dyfed, which was owned by Sir Joseph's uncle and was where he developed his interests in botany and stored his collections. That is derelict and for sale and will cost £2,600,000 to restore and we would like to save that one as well. So you see the help needed.

The person to write to is Mr Robert Walker, Conservation Officer, East Lindsey District Council, Tedder Hall, Manby, Louth, Lincs. If you want any more info in the short term give me a ring on 0734 403822 anytime. Welcome to the crusade.

Regards

Lesley James

ps My pet authority on Sir J. is a Mr H. Carter, Director of the Banks Archive Project, Natural History Museum, South Kensington, London.

Walling centenary

1996 marks the centenary of Edna Walling's birth and as a tribute to her outstanding talent in the landscape field in Australia, two books will be published in this year. Garden History Society members may be able to help with information for these publications – one will trace the development of Bickleigh Vale in Mooroolbark, Melbourne, rightfully considered one of our national treasures. This will be undertaken by Rae Rogers (who lives in Edna Walling's home, The Barn). Sue Forrester (whose mother Gwynnth Crouch worked with Edna Walling and lived at Bickleigh Vale) and Trisha Dixon (co-author of *Gardens in Time: in the Footsteps of Edna Walling*)

The other publication will encompass the many garden plans undertaken during her career. This will be an essential reference for those studying landscape design and those interested in the Walling style of garden planning. This book, to be compiled by Jennie Churchill and Trisha Dixon, will follow on from *Gardens in Time*, which traces her remaining gardens. It is also hoped to include an index of all her gardens along with planting lists.

If any members have any information that will help in the publication of either of these books, please contact Trisha Dixon, Bobundara, Cooma NSW 2630, Phone 064 535 578 or Fax 064 535 557

Trisha Dixon

The Art of Botanical Illustration

Botanical illustration around the world is undergoing a renaissance. As the survival of so many plant species is increasingly endangered, the need to document them, by skilled illustrators with fine detail and scientific accuracy, is as critical today as it was 200 years and more ago, when so many new species were being discovered, and recorded by early herbalists, explorers, horticulturists and botanists.

Many of the finest botanical illustrations of all time are being done now and some of these by Australian artists whose work receives international acclaim.

Recognising the importance of contemporary botanical illustration and a need for it to be nurtured and given due public recognition, the Friends of the Royal Botanic Gardens, in 1992, held its first *The Art of Botanical Illustration* exhibition, at the National Herbarium in Melbourne's Royal Botanic Gardens. It featured work by some of Australia's finest artists alongside work by their students and other talented illustrators.

Out of the success of that exhibition has grown *Botanical Illustrators*, established for artists under the umbrella of the Friends of the Royal Botanic Gardens to honour and support the continuation of the great tradition of talent, beauty and infinite care which has been reflected in works of botanical art throughout history.

Botanical Illustrators holds regular meetings with informative speakers, workshops and classes, providing a network of support for its members and a focus for this thriving art form within the wider community. By staging exhibitions of members' works, the group aims to demonstrate the exceptional quality of Australian botanical art.

The next exhibition featuring members' work, *The Art of Botanical Illustration*, will be held at the National Herbarium of Victoria from 13 to 30 October 1994, and will be included in the program of the Melbourne International Festival of the Arts. Approximately 150 selected works from the 60 or so current members of *Botanical Illustrators* will be on display and available for sale. Included will be works by acclaimed artists Anita Barley, Beverley Graham, Bernadette Lim, Jenny Phillips Goode, Judy Roberts and Helene Wild.

Unframed illustrations, limited edition prints, cards and other items of botanical art will also be for sale. All profits from the exhibition will go towards the support of the Royal Botanic Gardens, Melbourne.

For further information contact Louise Coronel, Convener Botanical Illustrators, at Friends of the Royal Botanic Gardens, Melbourne Inc., C/– National Herbarium, Birdwood Avenue, South Yarra, 3141. Phone (03) 650 6398, Fax (03) 650 7723.

SONG BIRDS (CONTINUED FROM PAGE 11)

Acknowledgments

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25 W. R. Guilfoyle (1873) 'Monthly report of the Curator of the Botanical and Domain Gardens', in Department of Lands and Agriculture (1873) *Gardens and parks. Report of the Inspector General of Gardens, Parks, and Reserves,* Melbourne, p. 9.

CALENDAR (CONTINUED FROM PAGE 16)

are a pigeon aviary, lawn tennis court and summer house. **TIME:** 12.30 pm. **DIRECTIONS:** Midlands Highway to Campbell Town. Turn left at the Harold Gatty memorial; c522 until fork in road. Take right road c520 (signed: Longford, Valleyfield). Winton is marked. Bring a picnic lunch to have here.

VALLEY FIELD, Epping Forest (Hugh and Jenny Skerrett). The history of the garden at Valley Field goes back to 1837 when the homestead was built. A high sandstone wall shelters a garden of interesting features with perennial borders of rare plants and traditional trees and shrubs. **TIME:** 2.00 pm. **DIRECTIONS:** Valley Field is the next property past Winton.

COST: $10 members, $12 non-members. **CONTACT AND BOOKINGS:** Dee Stephen (003) 815 315, Margaret Dunbabin (002) 535 276.

DECEMBER

WEST AUSTRALIAN BRANCH

- Sunday 4

Christmas social function to be held at Tranby House, Maryland. More details to follow.

VICTORIAN BRANCH

- Monday 5

Christmas Party, followed by three talks on gardens. **TIME:** 6.00 pm **VENUE:** Williamstown Botanic Gardens.

MAY 1995

VICTORIAN BRANCH

- Saturday 6-Saturday 13

Lord Howe Island. Guided tour with Rodger Elliott, noted author and flora expert. **COST:** $1,200 or $1,590 (including. meals) per person, ex Sydney. To reserve your place and **FOR MORE INFORMATION** contact the National Office, Telephone (03) 650 5043

Historic Accommodation in a Country Garden

'Minjah'

via Warrnambool, Victoria

'Minjah' is a classic two-storey bluestone homestead, built in 1870 for Joseph Ware, and purchased in 1897 by R A Affleck, and is surrounded by a large parklike garden.

Bed and breakfast accommodation is available for four people in a selfcontained upstairs wing of the house.

It would be a perfect base for those visiting 'Open Gardens' in the Western District.

For further information please contact Anna Affleck Ph (055) 691 553 or fax (055) 691 595.

CALENDAR OF EVENTS

SEPTEMBER

TASMANIAN BRANCH

- Wednesday 14

HERB MORNING AND MORNING TEA. Jill Gatty will kindly open her home and garden for us to enjoy learning about herbs and sampling her culinary skills. **TIME:** 10.00 am. **VENUE:** 1 Digney Street, Sandy Bay.

LADY KNIGHT'S GARDEN. **TIME:** 12.00-1.00 pm. **VENUE:** 64 Walmea Avenue (corner Walmea Avenue and Balfour Crescent). **COST:** $10.00. **CONTACT:** Jan Ross (002) 622 279 or Sandy Greenwald (002) 253 295.

WEST AUSTRALIAN BRANCH

- Sunday 18

Fremantle Garden Tour, (previously listed as 28 August) – Tour of Gardens in Fremantle Area. **VENUE:** Interested members to meet at Samson House, corner of Ellen and Ord Streets. **TIME:** 2.00pm-5.00pm. **COST:** $5.00 (covers the cost of itinerary with background historical notes). **BOOKINGS & ENQUIRIES:** John Viska (09) 328 1519 or Anne Willox (09) 381 1675

SOUTH AUSTRALIAN BRANCH

- Sunday 25

Mitcham Historic Walk, led by Pam Oborne and Ken Priess. **TIME:** 2.00pm. **VENUE:** Mitcham Railway Station, 2.30pm Assemble at the clock tower Scotch College. A walk will be led from here including the grounds and gardens of the college and nearby Mitcham village. The afternoon will conclude at 4.00pm with afternoon tea at Francis Walling's home, 3 Flinders Avenue, Colonel Light Gardens.

OCTOBER

WEST AUSTRALIAN BRANCH

- Sunday 2

Wirra Willa Garden tour has been cancelled at the owner's request.

ACT, MONARO AND RIVERINA BRANCH

- Sunday 9

Visit to Yass District Gardens. The gardens will include town gardens, country gardens and the restored railway gardens. **CONTACT:** Juliet Ramsay (06) 236 3214 (After hours) for further details.

SOUTHERN HIGHLANDS/SOUTHERN NSW BRANCH

- Saturday 15, Sunday 16

Open Days at Hillview – with the official launch of the Conservation and Management Plan for Hillview by the Minister for Planning. **VENUE:** Hillview, Illawarra Highway, Sutton Forest. **TIME:** 10.30am-4.00pm, official launch 11.00am Saturday. **COST:** $4.00 members and guests.

SYDNEY & NORTHERN NSW BRANCH

- Sunday 16

Guided walking tour of historic Rookwood Cemetery **TIME:** 11 am to 3.30 pm. **COST** $10 (all proceeds to restoration works). BYO picnic lunch. **BOOKINGS:** Jan Gluskie P.O Box 539, Strathfield, 2135 or phone Tempe Beavan (02) 969 3043 (evenings & weekends).

NATIONAL MANAGEMENT COMMITTEE AND VICTORIAN BRANCH

- Friday 21, Saturday 22, Sunday 23

1994 National Conference: *A Changing Landscape: The Garden in the Landscape*. **VENUE:** Exhibition Building, Nicholson Street, Carlton. See conference brochure for full details.

- Monday 24

Conference Garden Tour of Rupertswood, Erinvale, Bringalbit and Hawthorn Park. See conference brochure for full details.

- Tuesday 25-Friday 28

Edna Walling Tour of Gardens in Victoria. **ENQUIRIES AND BOOKINGS:** National Office (03) 650 5043.

TASMANIAN BRANCH

- Saturday 29-Sunday 30

The Tasmanian Branch is holding a display and stall at the Flower festival. We urge members to support us. If anyone can spare an hour to help with the stall we would be most grateful. **CONTACT** Ann Cripps (002) 251 860.

NOVEMBER

SOUTHERN HIGHLANDS/SOUTHERN NSW BRANCH

- Friday 11

Visit to Mt Tomah Botanic Gardens in the Blue Mountains. Arrive by car. **ENTRY** $5.00 **TIME** 11.00am, conducted tour of the gardens; 1.00pm, lunch in the restaurant; 2.30pm, visit to the herb garden at the University of Western Sydney, Hawkesbury Campus, Richmond. **COST** Members $14.00, Non-Members $16.00. Lunch and tour included. A bus will be available if the numbers are sufficient. **ENQUIRIES** Robin Jeffcoat (048) 851 534.

TASMANIAN BRANCH

- Sunday 13

Three Historic Gardens:

ASHBY, Ross (Richard and Jill Bennett). The oldest part of Ashby (1835) is built of Georgian convict brick. The front (1903) is built of sandstone in the Victorian style. The outstanding feature of the garden is a high brick wall and English trees. The original garden featured many beds of tulips surrounded by a boa hedge. New garden beds have been developed in the past few years. **TIME:** 11.00 am. **DIRECTIONS:** Midlands Highway. Take the Cressy Road on the southern side of the bridge. Ashby is the first on the right.

WINTON, Campbell Town (John and Vera Taylor). You will see beautiful elms and farm buildings on the drive into Winton homestead (c1890). This garden has an abundance of roses, some dating back to 1870, first planted near the original 1821 house. Other features

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